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(Prices current 1.1.02)

Zweites Quartett: in Bb:

1

Violine.

Heinrich von Herzogenberg, Op. 95.

Allegro.

Leipzig, J. Rieter - Biedermann.

2143

Br. *p*

cresc. *f* *poco rit.* *cresc.* *a tempo* *ff pesante* *sf sf sf* *sf dim.* *p* *cresc.* *rit.* *f* *sost.* *ff* *a tempo* *sf* *mf* *cresc.* *ff* *sf* *mf cresc.* *f sf* *p* *dim.*

Violine.

The violin part of the score for "L'Espresso" by Giuseppe Verdi is written in G major and 4/4 time. It consists of 11 staves of music. The tempo is marked "Allegretto" and the mood is "Moderato". The score includes various dynamics (sf, mf, ff, p, dolce, f, dim., poco rit., a tempo, pp, cresc., sost., sempre più sost.) and articulation marks (accents, slurs, phrasing slurs). The piece ends with a double bar line.

Violine.

arco
cresc.
f
ff
f
poco rit.
dim.
a tempo
p
f
sf
f
grazioso
dolce
cresc.
mf
dim.
p dim.
p
p
cresc.
f
a tempo
ff sost.
sf
sf
sf

Violine.

p
dim.
p
dim.
p
rit.
a tempo
p espr.
cresc.
f
dim.
p
cresc.
f
mf cresc.
sf cresc.
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
ff
poco rit.
sosten.
in tempo
rit.
a tempo
mf
ff

Violine.
Notturmo.

Adagio, ma non troppo.

Sordine.

Pfte. Vel. *p* *p espr.*
dim. *pp* *p*
mf *p dim.* *pp*
p *cresc.* *f dim.*
rit. *a tempo* *tr* *mf*
p dim. *pp*
f *dim.* *p dim.* *pp*
Andante sostenuto.
ohne Sord.
Pfte. *p espr.* *rinf.* *dim.*
pp *p* *rinf.*
sf *dim.* *p* *pp* *rit.* *a tempo*
mf *3* *sf* *dim.*

Violine.

a tempo
f *mf*
2 *f* *sf*
sf *sf*
sf
1 *f* *mf* *ff*
sf *sf* *sf*
sf *dim.* *pizz.*
dim. *pp* *arco* *cant.*
cresc. *f* *mf*
cresc. *f* *dim.*
poco rit. *a tempo* *pizz.* *1*
p

Violine.

Allegro vivace.

ff sf f mf

1 7 Br. 3

grazioso dolce

cresc. mf

dim. pdim. 2

p cresc. f ff sost.

Violine.

pp p espr. mf p

rit. - al Tempo I. p

1 Sordine. p espr. dim.

pp p mf

p dim. pp p

p

cresc. f dim. p dim. p

2. a tempo

dim. pp p

pp mf f dim. p

dim. rit. - a tempo pp p

dim. pp ppp

Violine.

Allegro.

pizz.

arco.

*p**mf**f**cresc.**ff sost.**a tempo**sf**espr.**sf**mf*

pizz.

*p**dim.*

arco.

*mf**f**cresc.**ff sost.**a tempo*

pizz.

p

3

2

1

arco

2143

Violine.

7

a tempo

1

*poco rit.**mf**P molto**ff sost.**a tempo**ff**sf**sf**espr.**f**sf**sf**sf**sf**sf**sf**Fine.*

Br.

dolce

1

1

1

p

2

Br.

*p**cresc.**p**cresc.**f**sf dim.**p**pp**D.C.*

2143

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Bratsche.

Heinrich von Herzogenberg, Op. 95.

Allegro.

Leipzig, J. Rieter-Biedermann.

2143

Bratsche.

p *cresc.* *f* *a tempo* *poco rit.* *ff pesante* *sf sf sf* *sf dim.* *p* *cresc.* *f rit. - sf - ff* *sosten.* *a tempo* *cresc.* *ff* *sf* *mf espr.* *cresc.*

Bratsche.

sf *cresc.* *p* *dolce* *mf* *p* *cresc.* *f sf* *mf* *f* *poco rit.* *a tempo* *dim.* *mf* *pp* *p* *mf* *dim.* *p* *sf* *cresc.* *f sf* *sost.* *ff* *sf* *sempre più sost.* *sf* *sf*

2143

2143

Bratsche.

Notturmo.

Adagio, ma non troppo.

vi. Sordine.

Vel. *p* *espr.* *dim.*

pp *dim.* *p* *mf*

dim. *pp* *p* *p* *cresc.*

f *dim.* *p* *dim. rit.* *pp*

tr *mf*

dim. rit. *pp* *4* *ohne Sord.* *vi. pespr.*

Viol. *4* *p*

rinf. *dim.* *pp* *p*

rinf. *sf* *dim.* *p* *pp* *rit.*

a tempo *2* *p* *3* *3* *mf*

Bratsche.

sost. *ff* *a tempo* *sf*

mf *cresc.*

f *sf* *sf*

sf *mf*

ff *sf* *sf* *sf*

sf *dim.* *p* *arco* *cresc.*

8 *pizz.* *p* *2* *1*

cresc. *f* *mf*

1 *cresc.* *f* *dim.*

poco rit. *a tempo* *pizz.* *1*

Bratsche.

Allegro.
pizz.
p

arco
mf

f

cresc.

sost. *a tempo*
ff

sf

espr.
mf

dim.
p

arco
mf

f

sost. *a tempo*
ff

cresc.

pizz.
p

2

3

arco
pp

poco rit. - 1 - a tempo
1
mf *p* *molto* *ff*

Bratsche.

a tempo

ff *sf*

espr.
sf

sf

sf *sf* *sf* *sf* *Fine.* *p*

1.
dim.

2.
p

espr.
cresc. *p* *cresc.*

f

1. *2.*
sf *dim.* *p* *pp* *D.C.*

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Zweites Quartett: in Bb:

Violoncell.

Heinrich von Herzogenberg, Op. 95.

Allegro.

The musical score for the Violoncell part of the 'Zweites Quartett' in B-flat major by Heinrich von Herzogenberg, Op. 95. The tempo is marked 'Allegro.' and the time signature is 3/4. The score is written for a single cello. The first staff begins with a forte (ff) dynamic. The second staff includes a crescendo (cresc.) marking. The third staff features a pizzicato (pizz.) instruction. The fourth staff is marked arco. The fifth staff returns to pizzicato. The sixth staff is marked arco. The seventh staff includes a decrescendo (dim.) marking. The eighth staff is marked piano (p). The ninth staff begins with a ritardando (rit.) marking. The tenth staff returns to the original tempo (a tempo). The eleventh staff is marked piano (p). The twelfth staff is marked piano (p). The thirteenth staff is marked piano (p). The fourteenth staff is marked piano (p). The fifteenth staff is marked piano (p). The sixteenth staff is marked piano (p). The score concludes with a first ending (1.) and a second ending (2.), both marked a tempo.

Leipzig, J. Rieter-Biedermann.

2143

Violoncell.

Violoncell score page 2. The page contains ten staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff continues the melodic line. The third staff features a forte (*f*) dynamic. The fourth staff includes a *poco rit.* marking. The fifth staff is marked *a tempo* and *ff pesante*. The sixth staff shows a *cresc.* and *sf sf sf* dynamic. The seventh staff has a *sf dim.* marking. The eighth staff is marked *cresc.*. The ninth staff includes a *rit.* marking and a *sost.* marking. The tenth staff is marked *a tempo sf.* and *ff*. The eleventh staff has a *cresc.* marking. The twelfth staff includes a *pizz.* marking and a *mf* dynamic. The thirteenth staff has an *arco* marking and a *mf espr.* dynamic. The fourteenth staff is marked *pizz.* and *f*. The fifteenth staff has a *p* dynamic.

Violoncell.

Violoncell score page 11. The page contains ten staves of music. The first staff begins with a *ff* dynamic. The second staff has a *sf* dynamic. The third staff includes a *dim.* marking and a *p* dynamic. The fourth staff has a *dolce* marking. The fifth staff is marked *mf*. The sixth staff has a *p* dynamic and a *cresc.* marking. The seventh staff has a *sf* dynamic. The eighth staff has a *mf* dynamic and a *poco rit.* marking. The ninth staff is marked *a tempo* and *pp*. The tenth staff has a *dim.* marking and a *espr.* marking. The eleventh staff has a *p* dynamic and a *mf espr.* dynamic. The twelfth staff has a *sf* dynamic and a *cresc.* marking. The thirteenth staff has a *f sf* dynamic. The fourteenth staff has a *sf* dynamic and a *cresc.* marking. The fifteenth staff has a *ff sosten.* marking and a *sf sempre più sosten.* marking. The sixteenth staff has a *sf* dynamic. The seventeenth staff has a *sf* dynamic.

Violoncell.

Violoncell score page 10. The page contains ten staves of music. The first staff begins with a forte (*f*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic. The second staff features a first ending bracket and a decrescendo (*dim.*) dynamic. The third staff includes a tempo change from *poco rit.* to *a tempo*, with dynamics of *p* and *f sf*. The fourth staff has a first ending bracket, a *pizz.* (pizzicato) marking, and a decrescendo (*dim.*) dynamic. The fifth staff continues with *pizz.* and *mf* dynamics. The sixth staff features an *arco* (arco) marking, a first ending bracket, and a crescendo (*cresc.*) leading to *mf*. The seventh staff includes a *pizz.* marking, a first ending bracket, and a decrescendo (*dim.*) leading to *p*. The eighth staff has a *p* dynamic and a crescendo (*cresc.*) leading to *f cresc.*. The ninth staff features a *sosten.* (sostenuto) marking, a first ending bracket, and a fortissimo (*ff*) dynamic. The tenth staff includes a tempo change to *a tempo* and dynamics of *sf* and *sf*.

Violoncell.

Violoncell score page 3. The page contains ten staves of music. The first staff begins with a decrescendo (*dim.*) and an *arco* marking, ending with a *p* dynamic. The second staff features a first ending bracket, a *rit.* (ritardando) marking, a *pizz.* marking, and a *p* dynamic. The third staff includes an *arco* marking, a crescendo (*cresc.*), and a *pizz.* marking leading to *f*. The fourth staff has a decrescendo (*dim.*) and an *arco* marking leading to *mf espr.*. The fifth staff features a crescendo (*cresc.*) and a *mf cresc.* dynamic. The sixth staff includes a *f* dynamic and a crescendo (*cresc.*). The seventh staff has a *ff sf* dynamic. The eighth staff features a *sf* dynamic and a *poco rit.* marking. The ninth staff includes a *sost.* (sostenuto) marking, a tempo change to *in tempo*, and a *3* (triple) marking. The tenth staff features a *rit.* marking, a tempo change to *a tempo*, and a *3* marking leading to *ff*.

Violoncell.

Notturmo.

Adagio, ma non troppo.

Pfte. Sordine.

p *dim.* *pp* *dim.* *p* *espr.* *mf* *p* *dim.* *pp* *p* *cresc.* *f* *dim.* *p* *dim. rit.* *pp* *a tempo pizz.* *f* *arco* *f* *dim.* *p* *rit.* *Andante sostenuto.* *pp* *ohne Sord.* *pespr.* *rinf.* *dim.* *pp* *p* *rit. a tempo* *pp* *mf* *dim.*

Violoncell.

a tempo *mf* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *mf* *sf* *ff* *sf* *sf* *sf* *sf* *dim.* *pizz.* *p* *dim.* *pp* *arco* *cantabile* *pp* *cresc.* *f* *mf* *cresc.* *poco rit.* *dim.* *f* *a tempo pizz.* *p* *arco* *cresc.*

Violoncell.

Allegro vivace.

Violoncell. score page 8, featuring ten staves of music. The piece is in 2/4 time and begins with a forte (ff) dynamic. The notation includes various articulations such as accents (^), slurs, and dynamic markings like sf, mf, ff, p, and cresc. The piece concludes with a sostenuto (sosten.) section marked with a 3/4 time signature and a forte (ff) dynamic.

Violoncell.

Violoncell. score page 5, featuring ten staves of music. The piece is in 2/4 time and begins with a piano (pp) dynamic. The notation includes various articulations such as accents (^), slurs, and dynamic markings like p, mf, dim., and cresc. The piece concludes with a piano (ppp) dynamic.

Violoncell.

Allegro.
pizz.
p

arco
mf

f *cresc.*

sosten. a tempo
ff

sf *mf espr.*

dim.

pizz.
p

arco
mf

f *cresc.* *sosten.*
ff

a tempo

2 *pizz.*
p

2 *pp*

arco
pp

poco rit. pizz. *a tempo arco*
p *mf* *p* *molto*

Violoncell.

sosten. a tempo
ff

ff *sf*

sf *espress.*

sf *sf*

sf *sf* *Fine.* *p*

dim.

1. *2.* *p* *espr.*

1. *p* *cresc.*

p *cresc.* *f*

dim. *1.* *2.* *espr.* *pp* *D. C.*

Musical score for page 22, measures 1-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of dynamics including *p*, *mf*, *pp*, *ppp*, *dim.*, and *espr.*. The piano part has a prominent role, often playing in octaves or with complex textures. The string parts provide harmonic support and melodic lines.

Zweites Quartett: in Bb:

Heinrich von Herzogenberg, Op.95.

Allegro.

Violine.

Bratsche.

Violoncell.

Pianoforte.

Musical score for page 3, measures 17-32. The score continues the string quartet and piano arrangement. It includes parts for Violin I, Violin II, Viola, Violoncello, and Piano. Dynamics range from *ff* to *sf*. The piano part features a triplet in measure 24 and an 8-measure rest in measure 28. The string parts continue with their melodic and harmonic roles.

Musical score for page 4, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features a piano and violin ensemble. The piano part includes a pizzicato section in measures 1-4 and a crescendo in measures 5-8. The violin part includes a crescendo in measures 5-8 and a decrescendo in measures 9-12. The score ends with a double bar line and a repeat sign.

Musical score for page 21, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features a piano and violin ensemble. The piano part includes a decrescendo in measures 1-4 and a crescendo in measures 5-8. The violin part includes a decrescendo in measures 1-4 and a crescendo in measures 5-8. The score ends with a double bar line and a repeat sign.

Musical score for page 20, measures 2143-2148. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked 'Andante'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *sf*, *dim.*, *pp*, *p*, *pespr.*, *pizz.*, and *arco*. The piano part is prominent in the lower staves, while the string quartet provides harmonic support and melodic lines.

Musical score for page 5, measures 2149-2154. The score continues from page 20, maintaining the same instrumentation and key signature. It includes dynamic markings such as *p*, *pp*, *mf*, *sf*, *dim.*, *pespr.*, *rit.*, and *a tempo*. The piano part continues with complex rhythmic patterns, and the string quartet features more intricate melodic and harmonic textures. The score concludes with a final cadence in measure 2154.

Musical score for page 6, measures 1-16. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *cresc.*, *sf*, and *ff*.

Musical score for page 19, measures 17-32. The score continues from page 6. It includes a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *pp*, *p*, *dim.*, *rit.*, and *a tempo*.

mf

dim.

pp

mf

arco

rit.

f

dim.

p

dim.

pp

p

Andante sostenuto.

marc.

cresc.

mf

f

dim.

ohne Sord.

p espr.

ohne Sord.

p espr.

ohne Sord.

p espr.

ohne Sord.

p

sf

ff

p

poco rit.

a tempo

ff

poco rit.

a tempo

ff

poco rit.

a tempo

ff

poco rit.

a tempo

Musical score for page 8, measures 1-16. The score is written for a piano and features a variety of musical notations including treble and bass staves, dynamic markings such as *mf*, *dim.*, *p*, and *cresc.*, and complex rhythmic patterns. The key signature is one flat (B-flat). The score is divided into two systems of four staves each. The first system contains measures 1-8, and the second system contains measures 9-16. The music is characterized by intricate harmonic structures and a steady rhythmic flow.

Musical score for page 17, measures 1-16. The score is written for a piano and features a variety of musical notations including treble and bass staves, dynamic markings such as *mf*, *p dim.*, *pp*, *espr.*, *cresc.*, *f dim.*, *mf dim.*, *rit.*, *a tempo*, *pizz.*, and *p*. The key signature is three sharps (F#, C#, G#). The score is divided into two systems of four staves each. The first system contains measures 1-8, and the second system contains measures 9-16. The music is characterized by intricate harmonic structures and a steady rhythmic flow.

2143

2148

This page of the musical score for 'The Swan' by Camille Saint-Saëns contains measures 10 through 24. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'a tempo' at measure 10. The score includes various musical notations such as notes, rests, and dynamic markings like *sost.*, *mf*, *cresc.*, *ff*, *sf*, *mf espr.*, *pizz.*, and *p*. The piano part features intricate arpeggiated figures and chords, while the vocal line is more melodic. The page number '2143' is visible at the bottom center.

[illegible]

Musical score for page 14, measures 1-12. The score is written for a piano and features a complex arrangement of staves. The first system (measures 1-4) includes a vocal line (soprano, alto, and tenor) and a piano accompaniment. The piano part features a prominent bass line with a strong rhythmic pattern. The second system (measures 5-8) continues the vocal and piano parts, with the piano part showing a dense texture of chords and arpeggios. The third system (measures 9-12) concludes the page with a final chord and a fermata.

Musical score for page 11, measures 1-12. The score is written for a piano and features a complex arrangement of staves. The first system (measures 1-4) includes a vocal line (soprano, alto, and tenor) and a piano accompaniment. The piano part features a prominent bass line with a strong rhythmic pattern. The second system (measures 5-8) continues the vocal and piano parts, with the piano part showing a dense texture of chords and arpeggios. The third system (measures 9-12) concludes the page with a final chord and a fermata.

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The musical score is written for four staves, likely representing a string quartet. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'cresc.', 'rit.', 'a tempo', 'f dim.', 'p dim.', 'mf dim.', 'pp', and 'dim.'. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece. The page number '23' is visible in the top right corner.

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Violin I and II: *pp*, *mf*, *mf pizz.*, *f*, *dim.*, *p*

Viola: *pp*, *mf*, *f*, *dim.*, *p*

Piano: *pp*, *mf*, *f*, *dim.*, *p*

Measures 21-30. The score continues with various dynamics and articulations, including *dim.*, *rit.*, *a tempo*, *pp*, *p*, and *ppp*.

Allegro.

25

String quartet score, page 25. The score is in 4/4 time and features five systems of staves. The first system includes a treble and bass staff for each of two violins, two violas, and two cellos. The second system continues the string parts. The third system introduces a piano (p) part with a grand staff. The fourth system continues the piano part. The fifth system continues the piano part. The sixth system continues the piano part. The seventh system continues the piano part. The eighth system continues the piano part. The ninth system continues the piano part. The tenth system continues the piano part. The eleventh system continues the piano part. The twelfth system continues the piano part. The thirteenth system continues the piano part. The fourteenth system continues the piano part. The fifteenth system continues the piano part. The sixteenth system continues the piano part. The seventeenth system continues the piano part. The eighteenth system continues the piano part. The nineteenth system continues the piano part. The twentieth system continues the piano part. The twenty-first system continues the piano part. The twenty-second system continues the piano part. The twenty-third system continues the piano part. The twenty-fourth system continues the piano part. The twenty-fifth system continues the piano part. The twenty-sixth system continues the piano part. The twenty-seventh system continues the piano part. The twenty-eighth system continues the piano part. The twenty-ninth system continues the piano part. The thirtieth system continues the piano part. The thirty-first system continues the piano part. The thirty-second system continues the piano part. The thirty-third system continues the piano part. The thirty-fourth system continues the piano part. The thirty-fifth system continues the piano part. The thirty-sixth system continues the piano part. The thirty-seventh system continues the piano part. The thirty-eighth system continues the piano part. The thirty-ninth system continues the piano part. The fortieth system continues the piano part. The forty-first system continues the piano part. The forty-second system continues the piano part. The forty-third system continues the piano part. The forty-fourth system continues the piano part. The forty-fifth system continues the piano part. The forty-sixth system continues the piano part. The forty-seventh system continues the piano part. The forty-eighth system continues the piano part. The forty-ninth system continues the piano part. The fiftieth system continues the piano part. The fifty-first system continues the piano part. The fifty-second system continues the piano part. The fifty-third system continues the piano part. The fifty-fourth system continues the piano part. The fifty-fifth system continues the piano part. The fifty-sixth system continues the piano part. The fifty-seventh system continues the piano part. The fifty-eighth system continues the piano part. The fifty-ninth system continues the piano part. The sixtieth system continues the piano part. The sixty-first system continues the piano part. The sixty-second system continues the piano part. The sixty-third system continues the piano part. The sixty-fourth system continues the piano part. The sixty-fifth system continues the piano part. The sixty-sixth system continues the piano part. The sixty-seventh system continues the piano part. The sixty-eighth system continues the piano part. The sixty-ninth system continues the piano part. The seventieth system continues the piano part. The seventy-first system continues the piano part. The seventy-second system continues the piano part. The seventy-third system continues the piano part. The seventy-fourth system continues the piano part. The seventy-fifth system continues the piano part. The seventy-sixth system continues the piano part. The seventy-seventh system continues the piano part. The seventy-eighth system continues the piano part. The seventy-ninth system continues the piano part. The eightieth system continues the piano part. The eighty-first system continues the piano part. The eighty-second system continues the piano part. The eighty-third system continues the piano part. The eighty-fourth system continues the piano part. The eighty-fifth system continues the piano part. The eighty-sixth system continues the piano part. The eighty-seventh system continues the piano part. The eighty-eighth system continues the piano part. The eighty-ninth system continues the piano part. The ninetieth system continues the piano part. The ninety-first system continues the piano part. The ninety-second system continues the piano part. The ninety-third system continues the piano part. The ninety-fourth system continues the piano part. The ninety-fifth system continues the piano part. The ninety-sixth system continues the piano part. The ninety-seventh system continues the piano part. The ninety-eighth system continues the piano part. The ninety-ninth system continues the piano part. The hundredth system continues the piano part.

First system of measures 42-45. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. Dynamics include *p*, *cresc.*, *f sf*, and *mf*.

Second system of measures 46-49. The piano part features a dense chordal texture. Dynamics include *f*, *dim.*, and *cresc.*.

Third system of measures 50-53. The tempo changes to *a tempo*. Dynamics include *poco rit.*, *pp*, *espr.*, and *p*.

Fourth system of measures 54-57. Dynamics include *mf*, *dim.*, *p*, *espr.*, and *mf*.

First system of measures 58-61. The tempo changes to *a tempo*. Dynamics include *ff sost.* and *a tempo*.

Second system of measures 62-65. The piano part features a dense chordal texture. Dynamics include *pizz.*, *p*, and *pp*.

Third system of measures 66-69. Dynamics include *pp*, *dim.*, and *pp*.

Fourth system of measures 70-73. The tempo changes to *arco*. Dynamics include *arco* and *pp*.

Musical score for page 40, measures 2143-2144. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and arpeggios. Dynamics include *f*, *cresc.*, *sf*, and *a tempo*.

Musical score for page 29, measures 2145-2146. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many chords and arpeggios. Dynamics include *ff*, *sf*, *cresc.*, and *Fine*.

Musical score for page 30, measures 1-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *dolce*, *p*, *8*, *1.*, *dim.*, *espr.*, and *2.*.

Musical score for page 39, measures 1-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *pizz.*, *mf*, *p*, *grazioso*, *dol.*, *cresc.*, *arco*, *dim.*, *espr.*, and *2.*.

musical score for page 38, measures 2143-2148. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is three sharps (F#, C#, G#). The tempo is marked 'a tempo'. The score includes various dynamics such as *dim.*, *p*, *f*, *mf*, and *sf*. There are also markings for *poco rit.* and *cresc.*. The piano part features complex chordal textures and arpeggiated figures. The string parts have melodic lines with some pizzicato and arco markings.

musical score for page 31, measures 2149-2154. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature changes to two flats (Bb, Eb). The tempo is marked 'a tempo'. The score includes various dynamics such as *cresc.*, *p*, *f*, *sf*, and *dim.*. There are also markings for *poco rit.* and *cresc.*. The piano part features complex chordal textures and arpeggiated figures. The string parts have melodic lines with some pizzicato and arco markings.

Allegro vivace.

Musical score for page 32, measures 1-14. The score is in 2/4 time, key of B-flat major. It features a piano and violin ensemble. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The violin part has a melodic line with many slurs and accents. Dynamics include *ff*, *sf*, *mf*, and *ff* again at the end. The number 2143 is printed at the bottom center.

Musical score for page 37, measures 15-28. The score continues from page 32. It features a piano and violin ensemble. The piano part has a more complex texture with many chords and slurs. The violin part continues with a melodic line. Dynamics include *cresc.*, *mf*, *f*, *dim.*, *poco rit.*, *a tempo*, *p*, *pizz.*, *arco*, *cresc.*, *mf*, and *ff*. The number 2143 is printed at the bottom center.

Page 36 contains six systems of musical notation. The first system (measures 2143-2144) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *sf*. The second system (measures 2145-2146) continues the piano introduction, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The third system (measures 2147-2148) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The fourth system (measures 2149-2150) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*. The fifth system (measures 2151-2152) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The sixth system (measures 2153-2154) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*.

Page 33 contains six systems of musical notation. The first system (measures 2143-2144) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *sf*. The second system (measures 2145-2146) continues the piano introduction, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The third system (measures 2147-2148) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The fourth system (measures 2149-2150) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*. The fifth system (measures 2151-2152) shows the piano introduction concluding, with the melody marked *dim.* and *p*, and the bass line marked *dim.* and *p*. The sixth system (measures 2153-2154) features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *dim.* and *p*.

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